344 The pieces of bark, one to two meters long and approximately a half meter wide, are attached to the frame in the following manner. To the inner side of the wall posts longitudinal

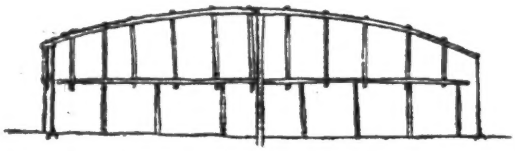

Fig. 25. Frame of a Meeting House of the Fang from the Region of Komo (Village of Omvan, French Congo). Cross-Section Lengthwise.

strips of raffia leaf stems (ebai) are /64/ attached by means of boards at certain distances from each other, and to these the bark pieces are fastened by means of raffia strips which run exactly parallel to the boards. The posts, therefore, usually stand outside the house, very rarely within it. The bark pieces and raffia strips are held together by bands of Oncocalamus (nloń I = Oncocalamus and band) (1) -- see Plate 16 -- and they are

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1. The Jaunde buy this "bush rope" from Elandi, the only place in the Jaunde region where bush rope is still available; otherwise they use Dipteropeltis poranoides Hallier f. (atū[k]e ndžik).

finished by two people working together in the following manner. One of them crouches inside the house, the other outside, and

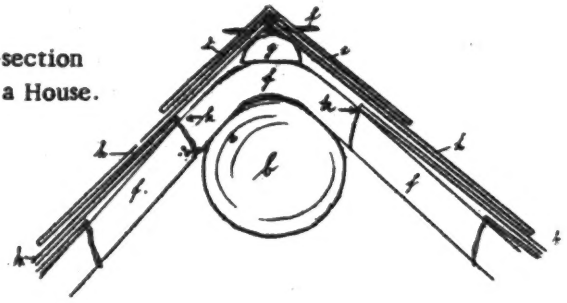

Fig. 26. Cross-section of the Ridge of a House.

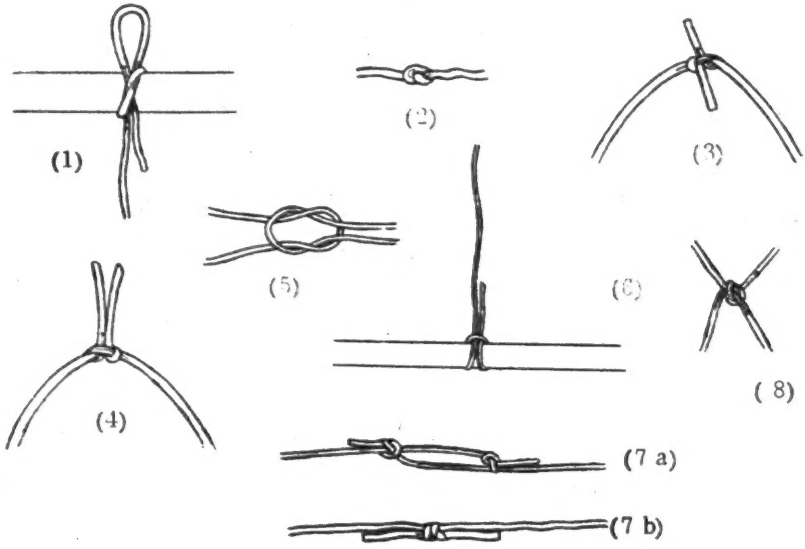

Fig. 163. Pangwe Knots.

283 places in the vicinity of villages and in areas where formerly there were villages. The ready accessibility of this plant has the consequence that its bast is used more frequently for ropes than that of other plants. In order to obtain the bast, the stalk is cut off at the height of one meter, and four incisions are made in it at the upper end. The outer layers are pulled off the wood, and only then is the bark separated from the bast layer. Finally, the bast layer is relieved of its cells by being pulled under the edge of a knife firmly pressed against it (in so doing the Negro sits on the ground and uses one heel as a support). The bast obtained in this way is dried and worked into ropes which are used in the same manner as the Gaertnera ropes. /212/

284 /Fig. 163 appears here in the original text./ As a note in conjunction with Figure 163, we shall list the names and uses of the knots found in the Pangwe region.

Drawing 1: solufumo, "contracted"; sofumo from a šulăn = to dissolve, fūm = into nothing. Since pulling at the long end the knot is immediately untied, it is used in the

• 284

house to hang up things that one frequently needs, as well as for neck bands.

Drawing 2: atsiń e lǫ̆dǫ̆tǫ́ from atsiń = knot, lǫ̆dǫ̆tǫ́ = firm, strong. The knot is attached -- as among us -- to the end of a thread to prevent it from pulling out (as, for example, in baskets) or to prevent beads from sliding off a string.

Drawing 3: atšiń e mbiǎń from mbiǎń = holding rope, used for climbing trees, for tying together two ropes, especially for the holding ropes.

Drawing 4: atsiń e zǒń (zǒń = firm, strong?), used in the same way as the previous one, as well as for neck and forehead bands that are to be used for a longer period of time.

Drawing 5: dži[s] -avǫ́t; dzís = eye, avǫ́t = fixed net. These knots are used for fixed nets and hammocks. Drawing 5 shows the knot loosely tied.

Drawing 6: atšiń e nkpwǎs (nkpwǎs = tree draw trap for birds), used for bird traps, fish weirs, and probably also for other purposes.

Drawing 7: nia atsiń = correct, true knot. Drawing 7a, loosely tied; Drawing 7b, drawn tight.

Drawing 8: mvūkūlu (mvūs = back, kū[l] = turtle; thus, turtle's back), used only to tie net meshes. /213/

(c) Bands and braids.

283 In contrast to ropemaking which combines twisted plant fibers into strings, braiding combines strips of fibers lying next to each other, which I call bands. They come arranged this way in nature, in leaves, bark, bast, or wood, which are cut into strips. /Fig. 164 appears here in the original text./

(1) Pigtails of bast.

One takes two bast strips, folds one double and places the second between the folds so that the upper half remains outside and can later serve as a fastening. This provides three braiding

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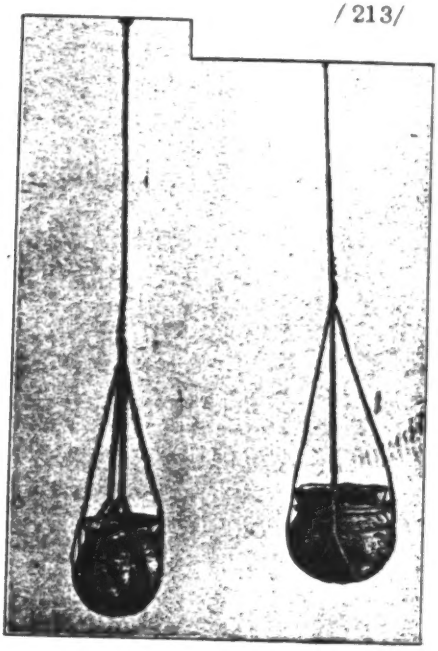

Fig. 164. Mwele Device for Hanging Cooking Pots.

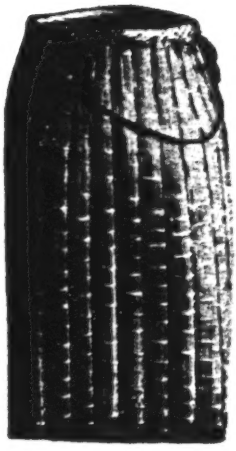

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Fig. 165. Storage for Groundnuts.

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[511
55[] distribution of cacao plantations is neither the only nor perhaps the principal cause of inequality. Cacao production is on a considerable scale: around 50, 000 tons in the Cameroons, 3, 000 tons in Gabon (4).

[433]

4. Almost the whole of the Gabon output comes from the Woleu-N'Tem region and especially the Ntoumou cantons. (P. A.)

It is easy to understand that this crop is an essential factor in the
182 evolution /sic/ of Pahouin society.
245 In the field of common law, for example, cacao has affected the orientation of land law. By giving each person the possibility of making /33/ private profits, cacao has increased the independence of men and even of women from family authority. Because it allows the accumulation of durable and tranferable goods, cacao has raised, in a new form, the problem of successional devolution /inheritance/.

To consider only the realm of technology: settling on the land during several generations has apparently put an end to real nomadism; villages are no longer moved about. But a certain amount of shifting cultivation will remain inevitable if some method of rapid reclamation of fallow land is not adopted.

245 The stock of tools has increased considerably. An axe with a small,
412 narrow head ending in a tongue was fastened into the large end of a wooden handle, a daba similarly made but with a rounder head and lighter handle (1) and a machete were formerly the basic implements.

[284]

1. The tongue of the hoe, driven into a branch like a spike, is also bound to it with liana. Old women still use the digging stick, which has or had some ritual significance. (P. A.)

To these must now be added pruning shears, caterpillar destroyer or a local copy, and cacao spear.

245 Boxes or baskets provide vats for fermenting the /cacao/ beans, a roof shades the trays on which they are put to dry. Some men have thought of buying Vermorel vaporizers for spraying the cacao trees; others dream of mowing machines for clearing the land.

779 would lead to a ritual offense. These branches are embedded
778 in the earth; they must also be straight, cut from the actual
622 trunk of the tree and not from a branch; upon these poles stuck into the ground, the chief arranges pieces of bamboo (1) which

[342 824]

1. Bamboo is the usual term given by analogy to the palm stems or raffia used in all Fan building, in place of real bamboo,, which is unknown or a recent importation into Gabon.

[284] make a platform. They are tied together, not with the lianas usual for huts, but with lashings [538] made of rattan palm. When that work has been done, the chief places his évora biéri on the upper tier; the other family heads put their bivora bibiér to the right and left in order of precedence. When all the boxes of skulls have been lined up, each man, after having danced and sung around the altar, then approaches it again, opens his box, removes the ancestral skulls, and places them on the lower tier below the boxes. Upon his family skulls he places the family totem, then his own personal totem. There is another series of dances, accompanied by songs. The chief then advances again, alone, and puts the skull of his immediate ancestor above all the others, dances and sings, then puts the skull inside that of the first ancestor. He also takes his family totem, which by the very fact of his birth is the tribal or clan totem, and places it upon the two superimposed skulls, his father's and that of the clan father. Then there begins a special
533 song called the Song of Union. The archaic words are nowadays
622 for the most part very hard to understand, the general meaning,
779 on the other hand, is easy to grasp: it deals with the uniting of all the heads of families in direct line and consists of an invocation to the Spirit of the Race, who has passed down through all descendants from the first ancestor so as to produce a united and indivisible whole. The final words of the song express this idea quite clearly: